

Horn in F

MUSIC FOR LENT AND HOLY WEEK

I, II: Tacet

III Recitative: Tacet

Andante, rubato ♩=76-80
senza metrum

1 *p* *cresc.* *f* *p* *cresc.* *f*

3 *mf* *mp* *dim.*

6 *p* *f* *dim.*

9 *mf* *p*

15 *Str.*

23 *mp* *f*

The musical score is written for Horn in F. It consists of six staves of music. The first staff (measures 1-8) begins with a treble clef and a 4/4 time signature. The tempo is marked 'Andante, rubato' with a quarter note equal to 76-80 beats per minute, and the instruction 'senza metrum' (without meter). The dynamics range from piano (*p*) to forte (*f*), with crescendos and decrescendos. The second staff (measures 9-12) starts with a treble clef and a 3/4 time signature, then changes to 5/8 and 3/4. The dynamics are mezzo-forte (*mf*), mezzo-piano (*mp*), and decrescendo (*dim.*). The third staff (measures 13-16) starts with a treble clef and a 2/4 time signature, then changes to 5/8 and 3/4. The dynamics are piano (*p*), forte (*f*), and decrescendo (*dim.*). The fourth staff (measures 17-20) starts with a treble clef and a 3/4 time signature, then changes to 2/4. The dynamics are mezzo-forte (*mf*) and piano (*p*). The fifth staff (measures 21-23) starts with a treble clef and a 6/16 time signature, then changes to 10/16, 12/16, 3/4, 2/4, and 6/16. The dynamics are mezzo-piano (*mp*) and forte (*f*). The sixth staff (measures 24-26) starts with a treble clef and a 6/16 time signature, then changes to 7/16, 4/4, 5/4, 10/16, and 4/4. The dynamics are mezzo-piano (*mp*) and forte (*f*). The score ends with a fermata and a repeat sign.

The rest: Tacet

MUSIC FOR LENT AND HOLY WEEK

Timp., Xyl., Glock., Vibr., Marimba, Drums, Harpsichord

I-IV: Tacet

V. Recitative: Tacet

V: Play

VI-VIII: Tacet

Timpano
Bb

Սինֆոնիա 1
(հարվածային անսամբլի և հարպսիֆորդի համար)
Sinfonia 1
(for Percussion Band and Harpsichord)

Ծաղկազարդի երաժշտություն

Գոր Հովհաննիսյան
Gor Hovhannisyan

Andante ♩=84

Drums stick sound

Timp. trem.

ad lib. 1 bar

pp

I

12

Cadenza
Drum Set
(with accelerating beats)

24

poco rit.

II

34 Allegro ♩=112

2+2+2

mp

pp

Cadenza
Drum Set (Cymbals)
and Timp.
(slow, with no beats)

42

irregular rhythms

Adagio ♩=76

III

50 no counting

Tempo

59

mp

Xylophone

Սինֆոնիա 1

(հարվածային անսամբլի և հարպսիֆորդի համար)

Sinfonia 1

(for Percussion Band and Harpsichord)

Ծաղկազարդի երաժշտություն

Andante ♩=84

I

Գոր Հովհաննիսյան
Gor Hovhannisyan

stick sound

Drums

ad lib.
1 bar

Xyl.

trem.

4

13

mf

mp

p

mp

cresc.

mf

smf

23

f

mf

dim.

p

poco rit.

(b)

Cadenza
Drum Set
(with accelerating
beats)

34

Allegro ♩=112

II

2+2+2

f

Cadenza
Drum Set (Cymbals)
and Timp.
(slow, with no beats)

41

mf

dim.

p

50

Adagio ♩=76

III

no counting Tempo

2

p

mp

mp

cresc.

59

mf

f

mf

dim.

p

mp

Glockenspiel

Սինֆոնիա 1

(հարվածային անսամբլի և հարպսիխորդի համար)

Sinfonia 1

(for Percussion Band and Harpsichord)

Ծաղկազարդի էրաժեշտություն I

Andante ♩=84

Գոր Ջովհաննիսյան
Gor Hovhannisyanyan

Drums stick sound

2 Glock.

ad lib. 1 bar

mp

mf

16

p mp

f

mf

27

dim.

poco rit.

p

Cadenza Drum Set (with accelerating beats)

II

34 Allegro ♩=112

2+2+2

f

f

41

mf

dim.

p

Cadenza Drum Set (Cymbals) and Timp. (slow, with no beats)

46

III

50 Adagio ♩=76

Tempo no counting

3

p

spp

mp cresc.

59

mf

f

dim.

mp

Vibraphone

Սինֆոնիա 1

(հարվածային անսամբլի և հարպսիֆորդի համար)

Sinfonia 1

(for Percussion Band and Harpsichord)

Ծաղկազարդի երաժշտություն

Գոր Հովհաննիսյան
Gor Hovhannisyann

Andante ♩=84

stick sound
Drums
ad lib.
1 bar
Vibr.
I
p
mp
p
mp *cresc.* *mf*
dim.
mp
mp
mp
cresc.
mf
mf
smf
f
Cadenza
Drum Set
(with accelerating beats)
poco rit.
2
3
mf
p

II

Allegro ♩=112

2+2+2
f
f
f
Cadenza
Drum Set (Cymbals)
and Timp.
(slow, with no beats)
mf
dim.
p

III

Adagio ♩=76

no counting Tempo

2
p
mp
mp *cresc.*
mf
f
mf
dim.
mp

Marimba

Սինֆոնիա 1

(հարվածային անսամբլի և հարպսիֆորդի համար)

Sinfonia 1

(for Percussion Band and Harpsichord)

Ծաղկազարդի երաժշտություն

Գոր Հովհաննիսյան
Gor Hovhannisyán

Andante ♩=84

Drums stick sound Marimba

I

ad lib. 1 bar

p *mp* *cresc.*

10 trem. ,

mf *dim.* *mp* *mp cresc.*

19 2

mf *f* **Cadenza Drum Set (with accelerating beats)**

26 2 poco rit.

mf *dim.* *p*

34 2+2+2 solo **II** 2 solo

f *mp* *mp* **Cadenza Drum Set (Cymbals) and Timp. (slow, with no beats)**

42 3

dim. *p*

Adagio ♩=76 **Tempo** **III**

50 no counting

p *mp* *mp cresc.*

58 solo ,

mf *dim.* *p* *mp*

Drum Set

Մինֆոնիա 1

(հարվածային անսամբլի և հարպսիֆորդի համար)

Sinfonia 1

(for Percussion Band and Harpsichord)

Ծաղկազարդի երաժշտություն

Andante ♩=84

I

Գոր Հովհաննիսյան
Gor Hovhannisyan

stick sound

ad lib. 1 bar

hi-hat ad lib. 5 bars

mp

pp

mp

Sn.

cresc.

8

Bass

cresc.

Tom

Cymb.

mp

mf

dim.

mp

mp

15

trem.

mp

cresc.

mf

p

mp

cresc.

mf

22

crash

mp *mf* *f* *sp* *mf* *dim.*

29

beginning of the Cadenza
PP

poco rit.

Cadenza
Drum Set
(with accelerating beats)

poco rit. *p*

II

Allegro ♩=112

34

> Tom

2+2+2

f *p* *f*

39

mp *mf* *mf* *dim.*

Drum Set

Cadenza 3
Drum Set (Cymbals)
and Timp.
(slow, with no beats)

44

(sticks-brushes-3 stick beats)

p *pp*

III

Adagio ♩=76
no counting Tempo

50

p *spp*

p *Tempo* *mp* *p* *spp* *mp cresc.*

cresc.

57

mf *f*

mf *f*

62

mf *dim.* *p* *ord.* *mp*

mf *dim.* *p* *mp*

ԵՐԱԺՇՏՈՒԹՅՈՒՆ
ՄԵԾ ՊԱՀՔԻ
ԵՒ ԱՎԱԳ ՇԱԲԱԹԻ
ՀԱՄԱՐ
(ըստ Դուկասի ավետարանի)

MUSIC
FOR THE LENT
AND
THE HOLY WEEK
(after the Evangelium by St. Luke)

հեղինակ՝ Գոր Հովհաննիսյան
composer: Gor Hovhannisyan

Instrumentation:
Horn in F (III),
Timp. B-flat, Xyl., Glockenspiel, Vibr.,
Marimba, Drum Set, Harpsichord (V),
Piano (IV),
Bass solo, Choir (Sopr., Ten., Bar., Bass) (VII),
Strings (I-III, V-VI, VIII)

Մաս Ա

Երաժշտություն Մեծ Պահքի համար

I

Recitative (Luke 16. 19-31)

Evangelist



3



5



8



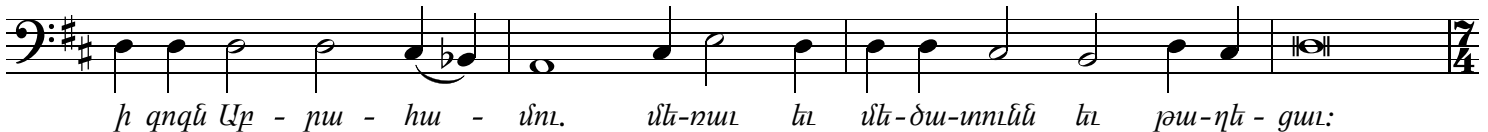
11



15



19



23



26



30



33



37

41

45

48

52

55

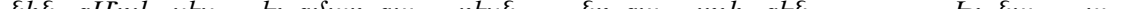
58

62

66

69

73

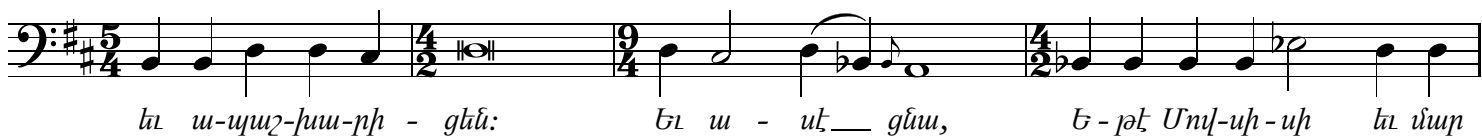


 Ու-նիւն գՄոյ- տէս եւ զմար-գաւ - յէսն, նո-գաւ յուի- զհն: Եւ նաւ տ - տէ,

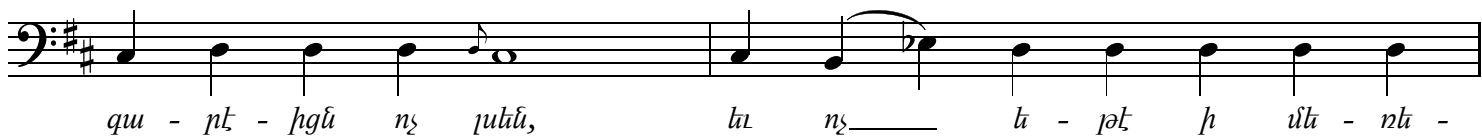
77



81



85



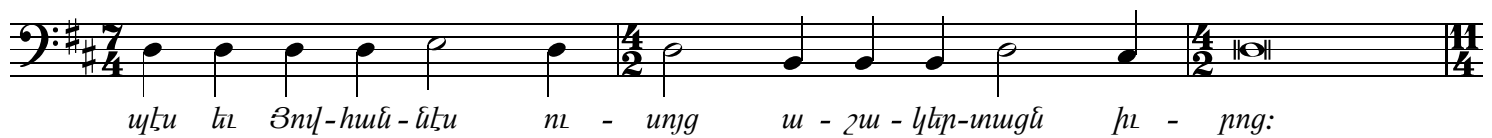
87



II

Recitative (Luke 11. 1-4)

Evangelist



III

Recitative (Luke 2. 9-14)

Evangelist



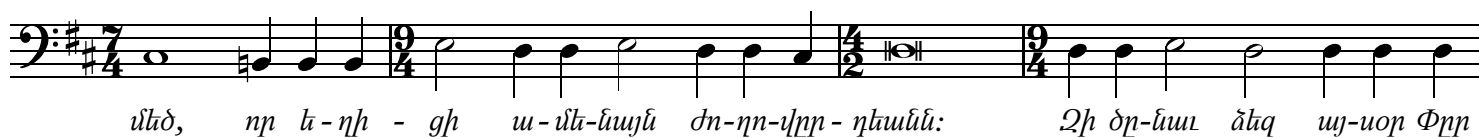
4



9



12



16



20



23



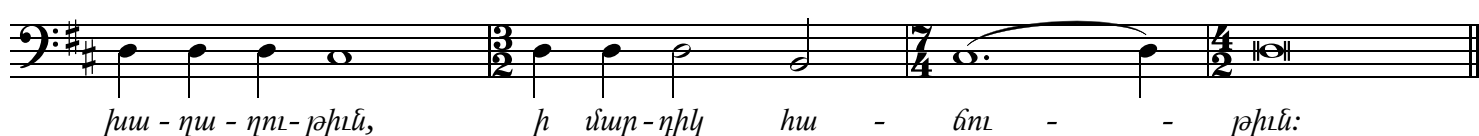
27



31



33

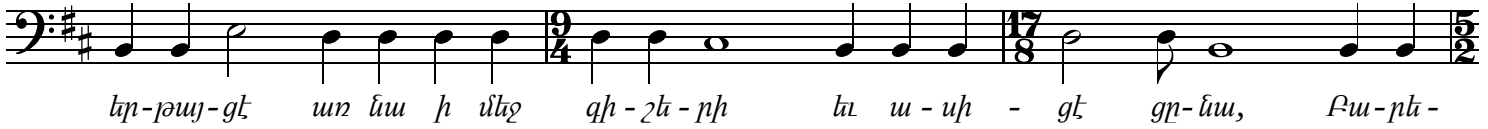


Recitative (Luke 11. 5-13)

Evangelist



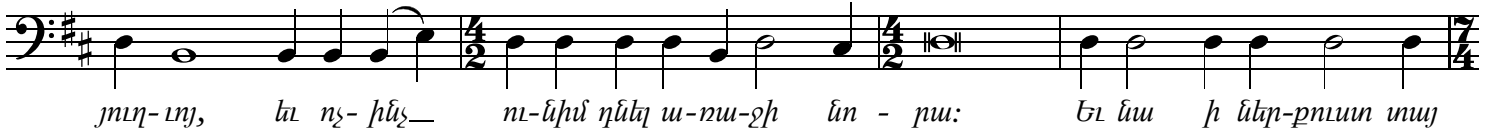
4



7



10



14



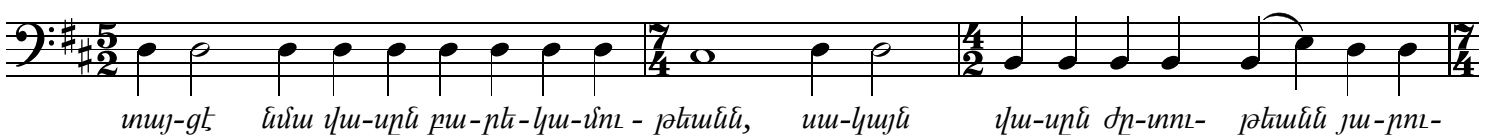
17



20



24

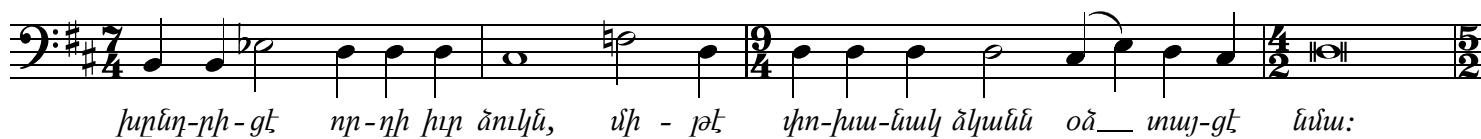
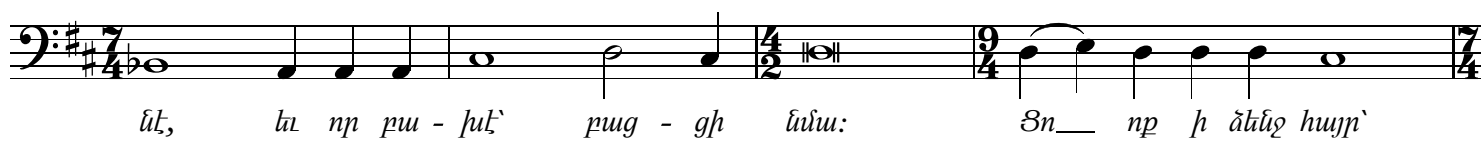


27



31





Մաս Բ

Երաժշտություն Ավագ Շաբաթի համար

V

Recitative (Luke 19. 29-40)

Evangelist

5 Եւ ե-ղեւ իր - րեւ մեր-ձե-ցաւ ի Բեթ - փա - զէ եւ ի Բե-թա-նիա մօտ ի

9 լեառնն որ կո-չի Չի-թե - նեաց, առա-քեաց եր-կուս յա-շա-կեր - տացն իւ-րոց եւ ա -

12 տէ, Եր- թայք դուք ի զեղն որ հան-դեպ մեր կայ. — յոր իր-րեւ մը-տաւ -

16 նէք, գը-տաւ-նի - ցէք յա-ւա-նակ կա - պեալ, յո-րում որ ի մարդ-կա-նէ եր-բեք

20 ոչ նրա - տաւ. յու-ծէք զնա եւ ա - ծէք: Եւ ե - թէ որ հար-ցա - նի -

23 ցէ զձեզ թէ Ըն-դէր յու - ծա - նէք, այս-պէս ա - սաւ - ջիք ցը-նա

27 թէ Տեառն իւ-րում պի-տոյ է: Իբ-րեւ չո-գան որ առա-քե - ցանն, գը-տին

31 որ-պէս ա-սացն ցնո - սա, կայր - յա - Վա - նակն: Եւ մինչ-դեռ յու-ծա-նէին

35 յա - Վա - նակն, ա-սեն տեարքն նո-րա ցնո-սա, Չի — յու-ծա-նէք զա-ւա - նակդ:

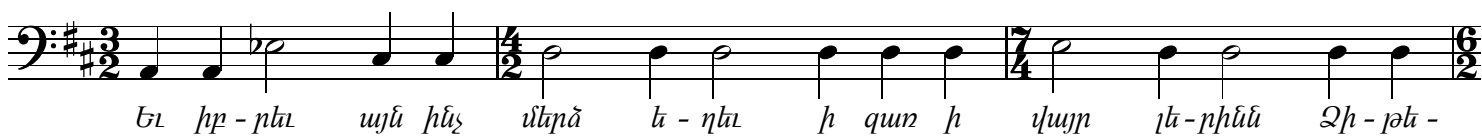
40 Եւ նո-քա ա-սեն, Տեառն իւ-րում պի-տոյ է: Եւ ա-ծին ըզ-նա առ Յի -

տու, եւ ար-կին զնո-քա հան-դերձս եւ հե - ծու-ցին զՅի - տու:

44



48



51



53



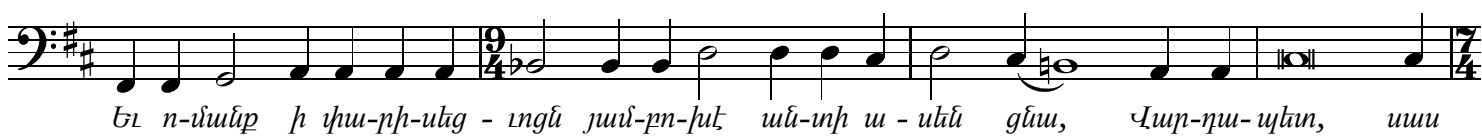
56



59



64



68



72



74



VI

Recitative (Luke 22. 14-23)

Evangelist



Եւ իր-րեւ ժամ ե-ղեւ, բազմե-ցաւ, եւ եր-կո-տաւ - սան_ ա-ռա-քեալքն ընդ

4



նմա: Եւ ա-ւէ գնո-սաւ, Յան-կա-նա- լով_ ցան-կա - ցայ զայս պա-սեք ու-տեղ ընդ

8



ձեզ, մին-չեւ չար-չա-րեալ ի - ցեմ: Բայց ա - սեմ ձեզ

11



թէ ոչ_ եւս կե-բայց ի սմա - նէ, մին-չեւ լըց - ցի յար-քա-յու-թեան Աստու - ծոյ:

15



Եւ ըն-կա-լեալ բա-ժակ՝ զո-հա-ցաւ եւ ա - սէ, Ա - նէք_ զայդ

18



եւ բա-ժա-նե-ցէք ի ձեզ: Ա-սեմ ձեզ թէ յասմ հե-տէ ոչ_ ար-բից

22



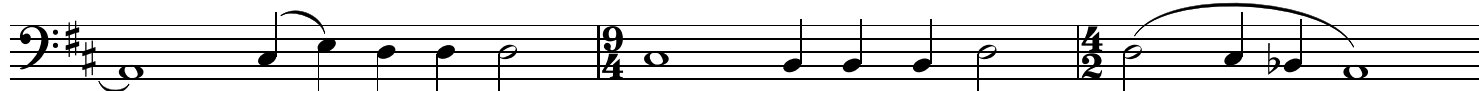
ի բե-րոյ որ-թոյ, մին-չեւ ե-կեա-ցէ ար-քա-յու-թին Աստու - ծոյ:

26



Եւ ա-ռեալ հաց՝ զո-հա-ցաւ, ե - րեկ եւ ետ նո-ցաւ եւ ա - սէ,

29

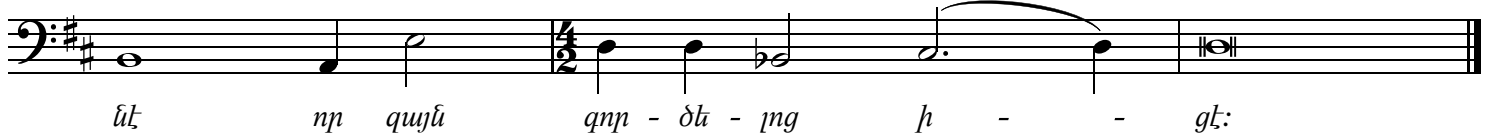
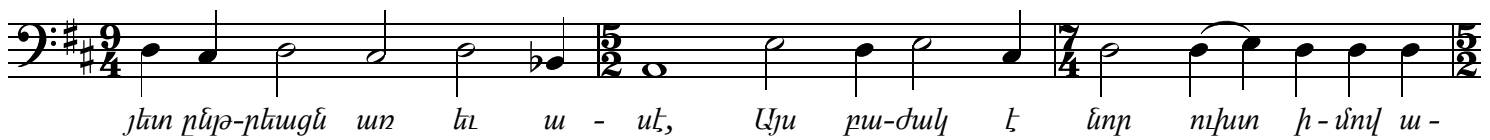


— Այս_ է մար-մին իմ, որ վասն բազմաց տուեալ.

32



զայս ա-րաս-ջիք առ ի - մոյ յի-շա տա - կի: Նոյն-պէս եւ զբա-ժակն



VIII

Recitative (Luke 24. 50-53)

Evangelist



3



7



11



14



Violin I

MUSIC FOR THE LENT AND THE HOLY WEEK
 ԵՐԱԺՇՏՈՒԹՅՈՒՆ ՄԵԾ ՊԱՀՔԻ ԵՒ ԱՎԱԳ ՇԱԲԱԹԻ ՀԱՄԱՐ

I. Recitative: Tacet

Gor Hovhannisyan
 Գոր Հովհաննիսյան

1 **Allegro moderato** ♩ = 108

f (2a volta: pp e poco pont.)

6

13 (2a volta: sempre pp e poco pont.) **G.P.** **G.P.** *p* unis.

21 *cresc.* div. unis. 3

27 ♩ = ♩ *f*

34 div. unis. 3

40 *f*

46

50

II. Recitative: Tacet

Allegro



Andante, rubato ♩=76-80
senza metrum

1
p *cresc.* *f* *p* *cresc.* *f*

3
mf *mp* *dim.*

8
f *dim.* *pp* *mf*

11
p *mp* *f*

19
p *s.t.* *pp*

24
ord. *f*

IV-V. Tacet. VI. Recitative: Tacet

Violin I

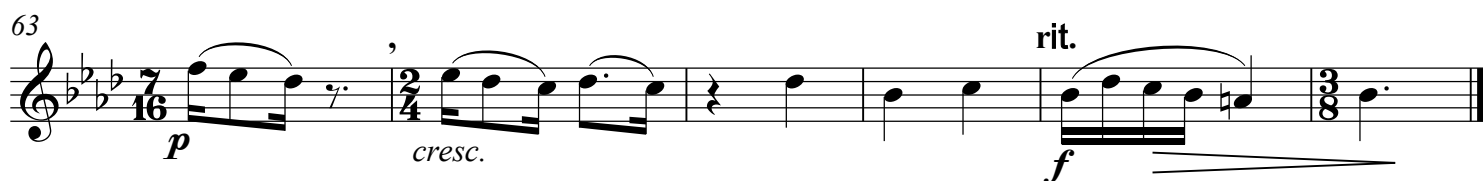
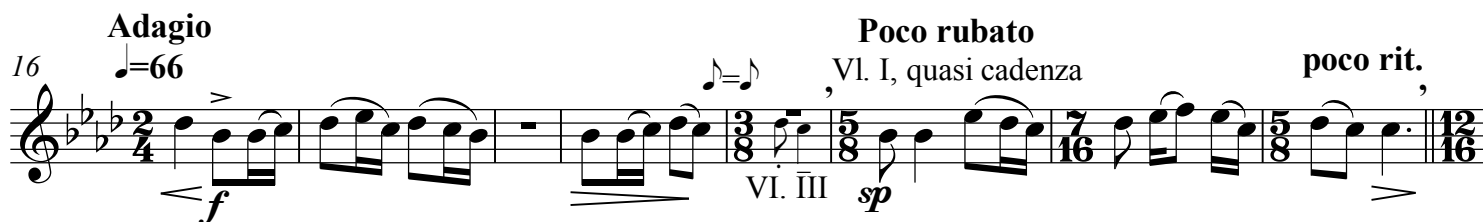
Լարային սեպտետ

String Septet

Gor Hovhannisyan

Գոր Հովհաննիսյան

1 Andante ♩=76



VII. Tacet, VIII. Recitative: Tacet

Adagio, quasi Andante ♩ = 80 3+2

2

p

8

cresc. *mp*

15

f *f* *mf*

20

dim. *mp*

25

cresc. *mf*

31

p *mf* *mf*

38

cresc. *f* *mp*

44

p *cresc.*

50

mp dim. *f* *f*

55

mf dim. *mp* *mf* *f* *p*

Violin I

♩+♩.

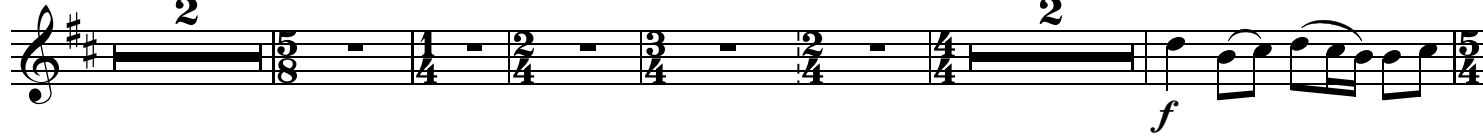
61



69



78



88



Violin II

MUSIC FOR THE LENT AND THE HOLY WEEK
ԵՐԱԺՇՏՈՒԹՅՈՒՆ ՄԵԾ ՊԱՀՔԻ ԵՒ ԱՎԱԳ ՇԱԲԱԹԻ ՀԱՄԱՐ

I. Recitative: Tacet

Gor Hovhannisyan
Գոր Հովհաննիսյան

Allegro moderato ♩ = 108
(2a volta: pp e poco pont.)

f

div. unis.

7

div.

3

15

G.P. G.P.

(2a volta: sempre pp e poco pont.)

p

22

div. unis. div.

cresc.

28

unis. div. unis.

f

35

40

div. unis.

f

46

2

Violin II

II. Recitative: Tacet

Allegro

First staff of music (measures 1-8). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 3/4, then back to 4/4, then 3/4, and finally 4/4. The first measure is a whole rest. The second measure starts with a *pp* dynamic marking. The melody consists of eighth and quarter notes with rests.

Second staff of music (measures 9-15). The key signature remains three flats. The time signature changes from 4/4 to 3/4, then back to 4/4, then 3/4, and finally 5/4. The melody continues with eighth and quarter notes and rests.

Third staff of music (measures 16-21). The key signature remains three flats. The time signature changes from 5/4 to 4/4, then 3/4, then 4/4, then 3/4, and finally 4/4. The melody features eighth notes, quarter notes, and rests.

Fourth staff of music (measures 22-28). The key signature remains three flats. The time signature changes from 4/4 to 3/4, then 4/4, then 3/4, then 4/4, then 3/4, and finally 4/4. A double bar line with a '2' above it indicates a second ending. The melody consists of eighth and quarter notes.

Fifth staff of music (measures 29-34). The key signature remains three flats. The time signature changes from 4/4 to 5/4, then 3/2, then 2/2, and finally 3/2. The melody includes eighth notes, quarter notes, and a final half note. A double bar line with repeat dots is at the end.

Violin II

III. Recitative: Tacet

Andante, rubato ♩=76-80
senza metrum

The musical score for Violin II, III. Recitative: Tacet, is written in G major and consists of six staves of music. The tempo is Andante, rubato, with a metronome marking of ♩=76-80, and the instruction *senza metrum* is present. The score includes various time signatures and dynamic markings.

Staff 1: Measures 1-14. Time signatures: 11/4, 14/4, 8/4. Dynamics: *p*, *cresc.*, *p*, *cresc.*. A fermata is placed over measure 14.

Staff 2: Measures 15-23. Time signatures: 8/4, 5/8, 3/4, 2/4, 5/8, 13/4. Dynamics: *mf*, *mp*, *dim.*. A fermata is placed over measure 23.

Staff 3: Measures 24-31. Time signatures: 13/4, 3/4, 2/4. Dynamics: *f*, *dim.*, *mf*. A fermata is placed over measure 31.

Staff 4: Measures 32-40. Time signatures: 2/4, 6/16, 10/16, 10/16. Dynamics: *p*, *f*. A fermata is placed over measure 40.

Staff 5: Measures 41-49. Time signatures: 10/16, 12/16, 3/4, 2/4, 6/16, 7/16. Dynamics: *p*, *pp*. A fermata is placed over measure 49. The instruction *s.t.* is present above measure 47.

Staff 6: Measures 50-57. Time signatures: 7/16, 4/4, 5/4, 10/16, 4/4. Dynamics: *f*. A fermata is placed over measure 57. The instruction *ord.* is present above measure 51.

IV-V. Tacet. VI. Recitative: Tacet

Violin II

Հարային սեպտետ

Gor Hovhannisyanyan
Գոր Հովհաննիսյան

String Septet

Andante ♩=76

VI. II non vib.

VI. III

1 *p* *vib.* *mp* *dim.* *p* *cresc.*

8 *poco rit.* *Adagio* *Tempo primo* *poco rit.*
(*cresc.*) *mf* *Vla.* *mf* *p*

14 *a tempo* *Adagio* ♩=66 *f* *Vla.* *VI. III*

21 *Poco rubato* *poco rit.* *Allegretto* ♩=120 a'4
sp *VI. I* *VI. IV* *VI. II* *mp* *sp* *pp*

27 *rit.* *Adagio* ♩=126 *Vla.* *non vib.* *pp* *Vc.* ♩=84

33 *Tutti* *Allegro moderato* ♩=120 *p* *vib.* *f* *Vla.* *espr.* *sp* *f* *VI. III* *VI. I*

39 *Rubato* *accel.* *rall.* *Moderato* ♩=108 *Tutti sul tasto* *pp* *p* *mp*

51 *Adagio* ♩=120 (slightly slower) *Vla.* *mp* *non vib.* *ord.* *p* *Vc.*

60 *Allegro* ♩=126 *Tutti* *vib.* *f* *p* *spp* *p* *cresc.* *rit.* *f*

Adagio, quasi Andante ♩ = 80

3+2

2

7

13

19

23

27

32

38

41

f

p

cresc.

mp

f

mf

dim.

p

mp

cresc.

mf

pp

mf

mf

cresc.

f

mp

44 non vib.

mp *cresc.*

50 (non vib.)

mf dim. *f* *mf cresc.*

56

mf dim. *mp* *p* *f*

62

p *mp* *mf*

69

f 2

76

4 *rall.* *Maestoso* *f*

87

Violin III

II. Recitative: Tacet

Allegro



Violin III

III. Recitative: Tacet

Andante, rubato ♩=76-80
senza metrum

The musical score for Violin III, III. Recitative: Tacet, is written in G-flat major and consists of six staves of music. The tempo is Andante, rubato, with a metronome marking of ♩=76-80, and the instruction *senza metrum* is present. The score includes various time signatures and dynamic markings.

Staff 1: Measures 1-4. Time signatures: 4/4, 14/4, 8/4. Dynamics: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*. Includes a repeat sign and a fermata.

Staff 2: Measures 5-8. Time signatures: 8/4, 5/8, 3/4, 2/4, 5/8, 13/4. Dynamics: *mf*, *p*. Includes a repeat sign and a fermata.

Staff 3: Measures 9-12. Time signatures: 13/4, 3/4. Dynamics: *f*, *dim.*, *mf*. Includes a repeat sign and a fermata.

Staff 4: Measures 13-16. Time signatures: 2/4, 6/16, 10/16, 12/16. Dynamics: *p*, *mp*. Includes a repeat sign and a fermata.

Staff 5: Measures 17-20. Time signatures: 12/16, 3/4, 2/4, 6/16, 7/16, 4/4. Dynamics: *p*, *mf*, *mp*. Includes a repeat sign and a fermata. A *s.t.* (sotto voce) marking is present above measure 19.

Staff 6: Measures 21-24. Time signatures: 4/4, 5/4, 10/16, 4/4. Dynamics: *f*. Includes a repeat sign and a fermata. A *ord.* (ordinario) marking is present above measure 21.

IV-V. Tacet. VI. Recitative: Tacet

Violin III

Հարային սեպտետ

String Septet

Gor Hovhannisyan
Գոր Հովհաննիսյան

1 **Andante** $\text{♩} = 76$

9 **Adagio** $\text{♩} = 66$ **Tempo primo** **poco rit.**

14 **a tempo** **cresc.** **f** **mp**

21 **Poco rubato** **poco rit.** **Allegretto** $\text{♩} = 120$ **mp**

26 **Adagio** $\text{♩} = 126$ $\text{♩} = 84$ **rit.** **sp** **pp** **p** **mp**

33 **Allegro moderato** $\text{♩} = 120$ **f** **sp** **f** **Vla.** **Moderato** $\text{♩} = 108$ **vib., s.t.** **3** **pp** **p**

39 **Rubato** **VI. III non vib. accel.** **rall.** **vib., s.t.** **3** **pp** **p**

48 **Adagio**, $\text{♩} = 120$ (slightly slower) **p** **Vla.**

57 **Allegro** $\text{♩} = 126$ **ord.** **f** **Vc.** **VI. I** **VI. III** **pp**

63 **rit.** **p** **cresc.** **f**

Adagio, quasi Andante ♩ = 80

3+2

Violin III score, measures 1-45. The piece is in A major (two sharps) and features a complex, changing time signature. The tempo is Adagio, quasi Andante, with a metronome marking of ♩ = 80. The score includes various dynamic markings and articulations.

Measures 1-6: Measure 1 has a whole rest. Measure 2 has a whole note G4. Measure 3 has a half note A4, quarter rest, quarter note G4. Measure 4 has a half note F#4, quarter rest, quarter note E4. Measure 5 has a half note D4, quarter rest, quarter note C#4. Measure 6 has a half note B3, quarter rest, quarter note A3. Dynamics: *f* at measure 3, *p* at measure 4.

Measures 7-12: Measure 7 has a half note G4, quarter rest, quarter note F#4. Measure 8 has a half note E4, quarter rest, quarter note D4. Measure 9 has a half note C#4, quarter rest, quarter note B3. Measure 10 has a half note A3, quarter rest, quarter note G3. Measure 11 has a half note F#3, quarter rest, quarter note E3. Measure 12 has a half note D3, quarter rest, quarter note C#3. Dynamics: *cresc.* at measure 10.

Measures 13-17: Measure 13 has a half note B3, quarter rest, quarter note A3. Measure 14 has a half note G3, quarter rest, quarter note F#3. Measure 15 has a half note E3, quarter rest, quarter note D3. Measure 16 has a half note C#3, quarter rest, quarter note B2. Measure 17 has a half note A2, quarter rest, quarter note G2. Dynamics: *mp* at measure 13, *dim.* at measure 14, *f* at measure 16, *f* at measure 17.

Measures 18-23: Measure 18 has a half note F#2, quarter rest, quarter note E2. Measure 19 has a half note D2, quarter rest, quarter note C#2. Measure 20 has a half note B1, quarter rest, quarter note A1. Measure 21 has a half note G1, quarter rest, quarter note F#1. Measure 22 has a half note E1, quarter rest, quarter note D1. Measure 23 has a half note C#1, quarter rest, quarter note B0. Dynamics: *mf* at measure 18, *p* at measure 23.

Measures 24-29: Measure 24 has a half note A1, quarter rest, quarter note G1. Measure 25 has a half note F#1, quarter rest, quarter note E1. Measure 26 has a half note D1, quarter rest, quarter note C#1. Measure 27 has a half note B0, quarter rest, quarter note A0. Measure 28 has a half note G0, quarter rest, quarter note F#0. Measure 29 has a half note E0, quarter rest, quarter note D0. Dynamics: *mp* at measure 24, *cresc.* at measure 26, *mf* at measure 29.

Measures 30-35: Measure 30 has a half note C#1, quarter rest, quarter note B0. Measure 31 has a half note A0, quarter rest, quarter note G0. Measure 32 has a half note F#0, quarter rest, quarter note E0. Measure 33 has a half note D0, quarter rest, quarter note C#0. Measure 34 has a half note B0, quarter rest, quarter note A0. Measure 35 has a half note G0, quarter rest, quarter note F#0. Dynamics: *p* at measure 30, *pp* at measure 32, *mf* at measure 34.

Measures 36-40: Measure 36 has a half note E0, quarter rest, quarter note D0. Measure 37 has a half note C#0, quarter rest, quarter note B0. Measure 38 has a half note A0, quarter rest, quarter note G0. Measure 39 has a half note F#0, quarter rest, quarter note E0. Measure 40 has a half note D0, quarter rest, quarter note C#0. Dynamics: *mf cresc.* at measure 36, *f* at measure 40.

Measures 41-44: Measure 41 has a half note B0, quarter rest, quarter note A0. Measure 42 has a half note G0, quarter rest, quarter note F#0. Measure 43 has a half note E0, quarter rest, quarter note D0. Measure 44 has a half note C#0, quarter rest, quarter note B0. Dynamics: *mp* at measure 41, *p* at measure 43.

Measures 45-48: Measure 45 has a half note A0, quarter rest, quarter note G0. Measure 46 has a half note F#0, quarter rest, quarter note E0. Measure 47 has a half note D0, quarter rest, quarter note C#0. Measure 48 has a half note B0, quarter rest, quarter note A0. Dynamics: *cresc.* at measure 46.

49

49 50 51 52

mp dim. *f*

Staff 49-52: Treble clef, key of D major. Measures 49-50: 6/4 time, quarter rest, eighth notes G4, A4, B4. Measure 51: 5/4 time, quarter rest, eighth notes G4, A4, B4. Measure 52: 6/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *mp dim.* (measures 49-51), *f* (measure 52).

53

53 54 55 56 57 58

f *mf dim.* *p* *mp*

Staff 53-58: Treble clef, key of D major. Measures 53-54: 4/4 time, quarter rest, eighth notes G4, A4, B4. Measure 55: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 56: 5/8 time, quarter rest, eighth notes G4, A4, B4. Measure 57: 4/4 time, quarter rest, eighth notes G4, A4, B4. Measure 58: 3/8 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *f* (measure 53), *mf dim.* (measures 54-56), *p* (measure 57), *mp* (measure 58).

59

59 60 61 62 63 64

p *f* *p*

Staff 59-64: Treble clef, key of D major. Measures 59-60: 5/4 time, quarter rest, eighth notes G4, A4, B4. Measure 61: 4/8 time, quarter rest, eighth notes G4, A4, B4. Measure 62: 6/4 time, quarter rest, eighth notes G4, A4, B4. Measure 63: 5/4 time, quarter rest, eighth notes G4, A4, B4. Measure 64: 2/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *p* (measure 59), *f* (measure 61), *p* (measure 63).

65

65 66 67 68 69 70

mp *mf* *f*

Staff 65-70: Treble clef, key of D major. Measures 65-66: 7/16 time, quarter rest, eighth notes G4, A4, B4. Measure 67: 2/4 time, quarter rest, eighth notes G4, A4, B4. Measure 68: 3/16 time, quarter rest, eighth notes G4, A4, B4. Measure 69: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 70: 3/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *mp* (measure 65), *mf* (measure 67), *f* (measure 69).

71

71 72 73 74 75 76

mp

Staff 71-76: Treble clef, key of D major. Measures 71-72: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 73: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 74: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 75: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 76: 3/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *mp* (measure 71).

77

77 78 79 80 81

mf

Staff 77-81: Treble clef, key of D major. Measures 77-78: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 79: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 80: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 81: 3/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *mf* (measure 77).

82

82 83 84 85 86

mf *f* *cresc.* *f*

Staff 82-86: Treble clef, key of D major. Measures 82-83: 2/4 time, quarter rest, eighth notes G4, A4, B4. Measure 84: 3/4 time, quarter rest, eighth notes G4, A4, B4. Measure 85: 2/4 time, quarter rest, eighth notes G4, A4, B4. Measure 86: 4/4 time, quarter rest, eighth notes G4, A4, B4. Dynamics: *mf* (measure 82), *f* (measure 84), *cresc.* (measure 85), *f* (measure 86).

87

87 88 89 90 91

Staff 87-91: Treble clef, key of D major. Measures 87-88: 5/4 time, quarter rest, eighth notes G4, A4, B4. Measure 89: 4/4 time, quarter rest, eighth notes G4, A4, B4. Measure 90: 4/4 time, quarter rest, eighth notes G4, A4, B4. Measure 91: 6/4 time, quarter rest, eighth notes G4, A4, B4.

Violin IV

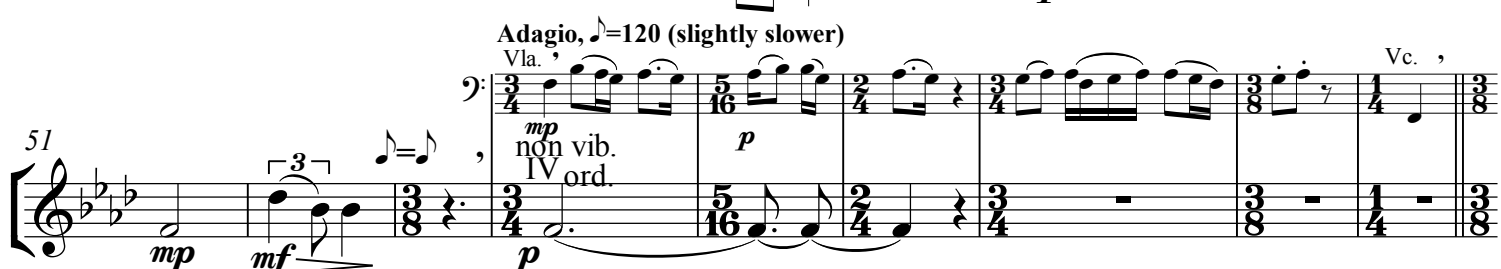
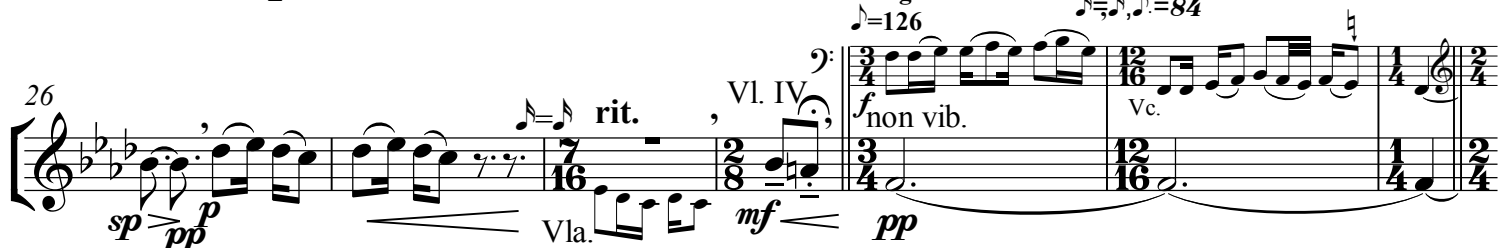
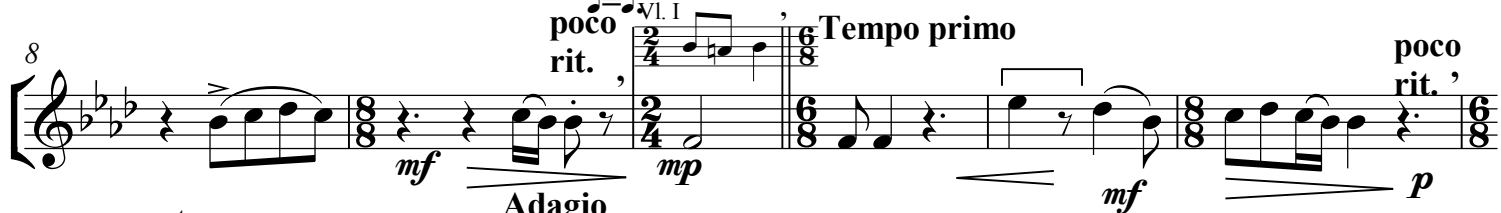
Հարային սեպտետ

String Septet

Գոր Հովհաննիսյան

Gor Hovhannisyan

Andante ♩=76



54

mf *dim.* *p* *mp*

60

f *mp*

65

mf *f*

71

mp

77

p

84 *rall.* **Maestoso**

f

88

Viola

MUSIC FOR THE LENT AND THE HOLY WEEK

ԵՐԱԺՇՏՈՒԹՅՈՒՆ ՄԵԾ ՊԱՀՔԻ ԵՒ ԱՎԱԳ ՇԱԲԱԹԻ ՀԱՄԱՐ

I. Recitative: Tacet

Gor Hovhannisyan
Գոր Հովհաննիսյան

Allegro moderato ♩ = 108 ♩ = ♩
(2a volta: pp e poco pont.)

1

(2a volta: ppe poco più forte.)

The musical score for the 2nd ending is written on a grand staff with two systems. The first system consists of two measures in 3/4 time, each containing a half note G4. The second system consists of two measures in 4/4 time, each containing a half note G4. The key signature has one flat (Bb), and the time signature changes from 3/4 to 4/4. The piece concludes with a double bar line and repeat dots.

f

8

[illegible]

16

G.P.
(2a volta: sempre pp e poco pont.)

G.P.

G.P.

div.

unis.

[illegible]

24

24

♩ = ♩

f

33

33

33

40

[illegible]

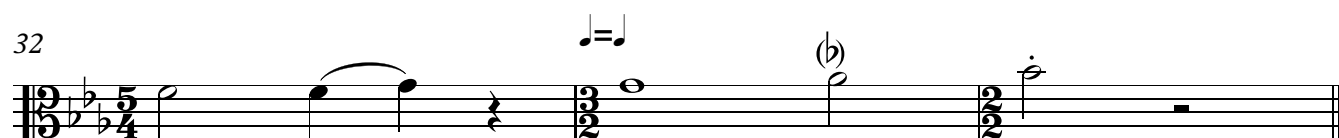
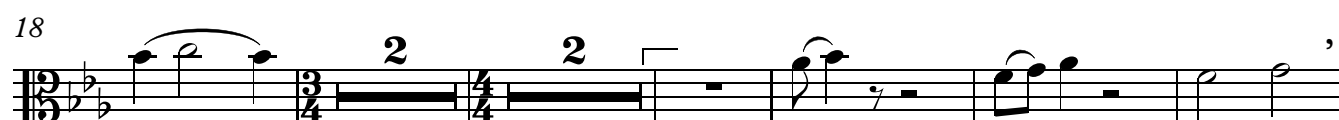
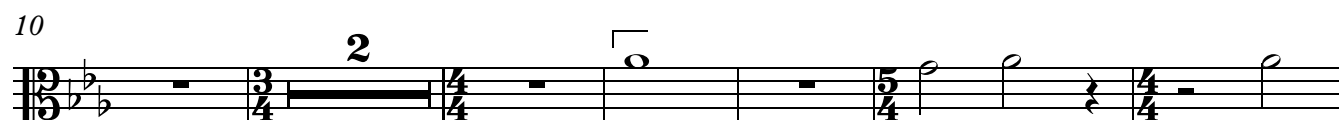
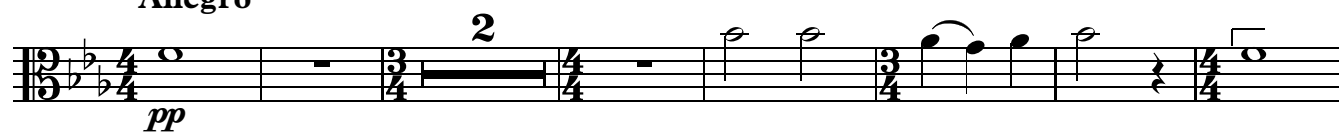
48

The first system of the musical score for 'The Rose Tree' is written for a piano. It features a treble and bass staff with a key signature of one flat (B-flat) and a 7/8 time signature. The melody is primarily in the treble staff, with some accompaniment in the bass staff. The notation includes various note values, rests, and a repeat sign at the end of the system.

Viola

II. Recitative: Tacet

Allegro



Viola I

III. Recitative: Tacet

Andante, rubato $\text{♩} = 76-80$
senza metrum

The musical score for Viola I, III. Recitative: Tacet, is written in 12/16 time. The tempo is Andante, rubato, with a metronome marking of $\text{♩} = 76-80$. The score is marked *senza metrum*. The dynamics range from *p* (piano) to *f* (forte), with crescendos and decrescendos. The score is divided into measures by bar lines, with measure numbers 3, 8, 11, 19, and 24 indicated. The key signature is one flat (B-flat). The score ends with a double bar line.

3

8

11

19

24

IV-V. Tacet. VI. Recitative: Tacet

Viola II

III. Recitative: Tacet

Andante, rubato ♩=76-80
senza metrum

The musical score for Viola II, III. Recitative: Tacet, is written in 12/8 time. It consists of five staves of music, with various dynamic markings and tempo indications.

Staff 1: Starts with a *p* (piano) dynamic. The tempo is marked **Andante, rubato** with a quarter note equal to 76-80 beats per minute. The instruction *senza metrum* (without meter) is present. The music features a crescendo (*cresc.*) leading to a *f* (forte) dynamic, followed by a *p* (piano) dynamic and another crescendo leading to a *f* (forte) dynamic.

Staff 2: Starts with a *mf* (mezzo-forte) dynamic. The music features a *mp dim.* (mezzo-piano, diminuendo) marking, followed by a *p* (piano) dynamic.

Staff 3: Starts with a *f* (forte) dynamic. The music features a *dim.* (diminuendo) marking, followed by a *mf* (mezzo-forte) dynamic.

Staff 4: Starts with a *p* (piano) dynamic. The music features a *mp* (mezzo-piano) dynamic.

Staff 5: Starts with a *mp* (mezzo-piano) dynamic. The music features a *f* (forte) dynamic.

IV-sola. V. Tacet. VI. Recitative: Tacet

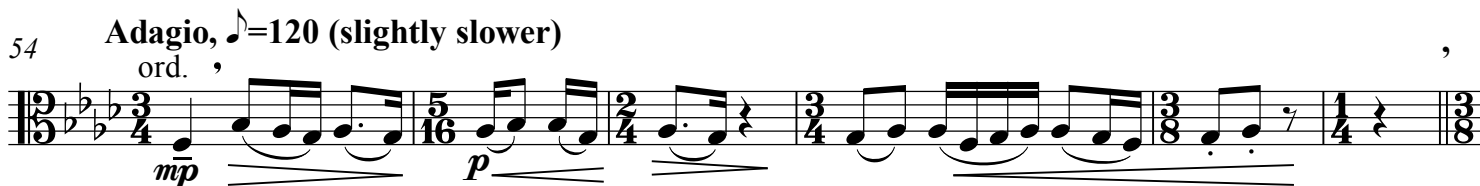
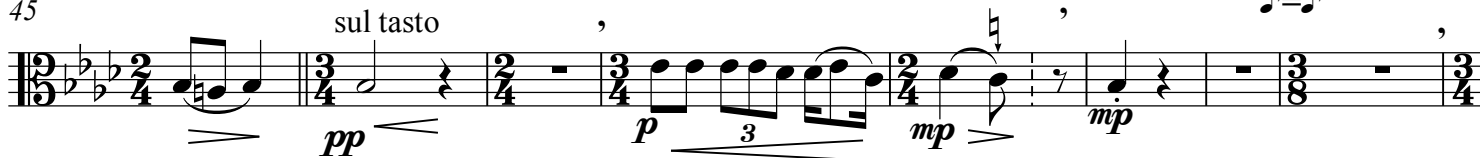
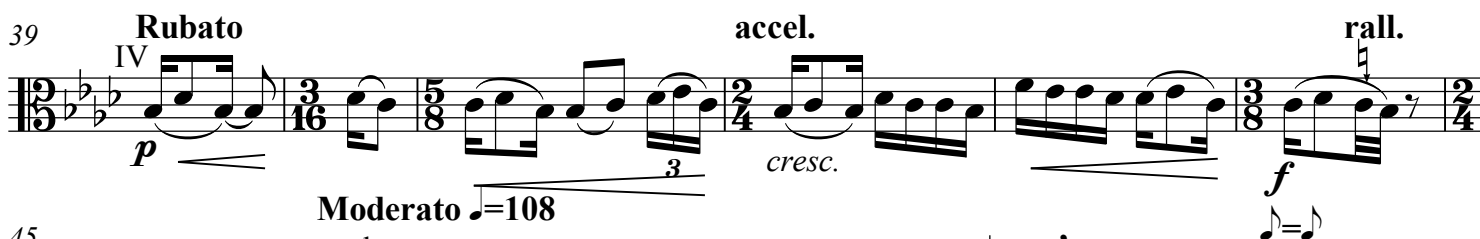
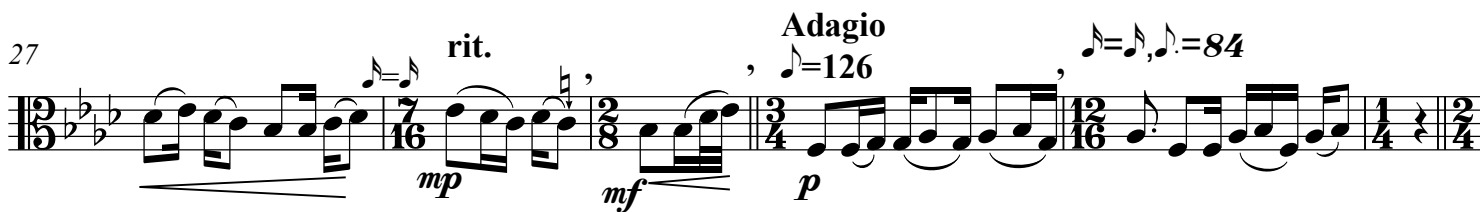
Viola

Հարային սեպտետ

String Septet

Gor Hovhannisyanyan
Գոր Հովհաննիսյան

1 Andante ♩=76



VII. Tacet, VIII. Recitative: Tacet

Adagio, quasi Andante ♩ = 80

5 3+2

10

16

22

27

33

39

44

f

p

cresc.

mp dim.

f

mp

mf

p

mp

cresc.

mf

mf

cresc.

espress.

f

p

mp dim.

p

48



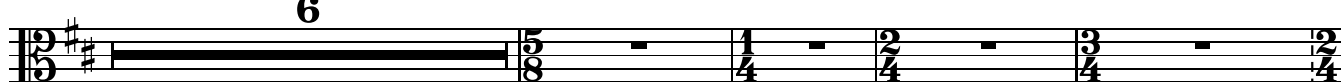
53



59

65 $\text{♩} + \text{♩}.$ 

74

84 **rall.****Maestoso**

88



MUSIC FOR THE LENT AND THE HOLY WEEK
ԵՐԱԺՇՏՈՒԹՅՈՒՆ ՄԵԾ ՊԱՀՔԻ ԵՒ ԱՎԱԳ ՇԱՐԱԹԻ ՀԱՄԱՐ

1

I. Recitative: Tacet

Gor Hovhannisyan
Գոր Հովհաննիսյան

Allegro moderato ♩ = 108
(2a volta: pp e poco pont.)

Violin I *f*

Violin II *f*

Viola *f*

Violoncello e Basso *p*

div. 3 unis.

div. unis.

7

Vln. I

Vln. II

Vla.

Vc. e B.

div.

div.

16

(2a volta: sempre pp e poco pont.)

G.P.

unis.

G.P.

div.

unis.

p

cresc.

p

cresc.

p

cresc.

Vln. I

Vln. II

Vla.

Vc. e B.

24

unis.

div.

unis.

div.

f

f

Vln. I

Vln. II

Vla.

Vc. e B.

32

Vln. I

Vln. II

Vla.

Vc.
e B.

f

3

div.

unis.

38

Vln. I

Vln. II

Vla.

Vc.
e B.

f

div.

unis.

45

Vln. I

Vln. II

49

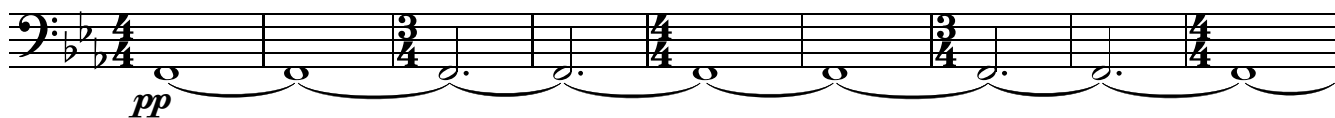
Vln. I

Vln. II

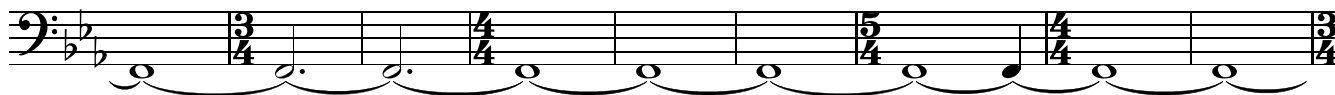
Vla.

Vc.
e B.

f

Allegro

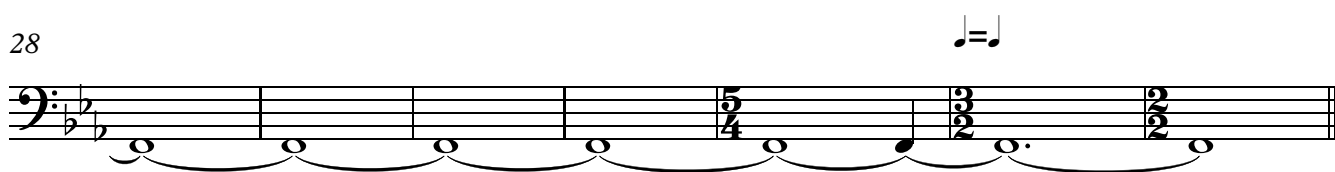
10



19



28



III. Recitative: Tacet

Andante, rubato $\text{♩} = 76-80$
senza metrum

Horn in F

Viola II

Violoncello e Contrabasso

p *cresc.* *f*

p *cresc.* *f*

p sempre

2

Hn.

Vla.

Vc. e B.

p *cresc.* *f* *mf* *mp dim.*

p *cresc.* *f* *mf* *mp dim.*

5

Hn.

Vla.

Vc. e B.

p *f* *dim.*

p *f* *dim.*

pp

9

Hn.

Vla.

Vc. e B.

mf *p* *mp*

mf *p*

18

Vc. e B.

pp

23

Hn.

Vla.

Vc. e B.

mp *f*

mp *f*

f

IV-V. Tacet. VI. Recitative: Tacet

Violoncello

Հարային սեպտետ
String SeptetԳոր Հովհաննիսյան
Gor Hovhannisyan
poco Adagio
rit. Vla.

1 Andante $\text{♩}=76$
non vib.

p

11 Tempo primo
vib. non vib.

Vla. *mf* *p*

Vc. *mf* *p*

poco rit. a tempo non vib.

Adagio $\text{♩}=66$

21 Poco rubato poco rit. $\text{♩}=120$

Vla. *mf* *p*

Allegretto rit. vib.

30 Adagio $\text{♩}=126$ $\text{♩}=84$

p

Allegro moderato $\text{♩}=120$
non vib.

p

37 Rubato accel. rall.

Vla. *mf*

46 Moderato $\text{♩}=108$
non vib.

VI. I

Cb. solo

54 Adagio, $\text{♩}=120$ (slightly slower)

Vla. *mp* *p* *f*

Vc. vib.

60 Allegro $\text{♩}=126$
non vib.

Vla. *p* *cresc.* *f*

Vc. rit.

Contrabass

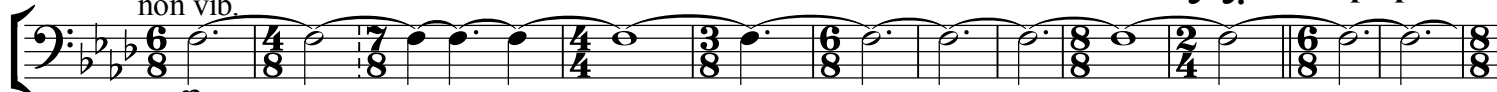
Հարային սեպտետ
String Septet

Գոր Հովհաննիսյան
Gor Hovhannisyanyan

Andante $\text{♩} = 76$
non vib.



poco Adagio
rit. $\text{♩} = \text{♩}$ Tempo primo



p poco Adagio
rit. a tempo $\text{♩} = 66$



Poco rubato

poco rit.



Adagio

$\text{♩} = 126$

$\text{♩} = \text{♩}, \text{♩} = 84$

Allegretto

$\text{♩} = 120$

rit.



Allegro moderato

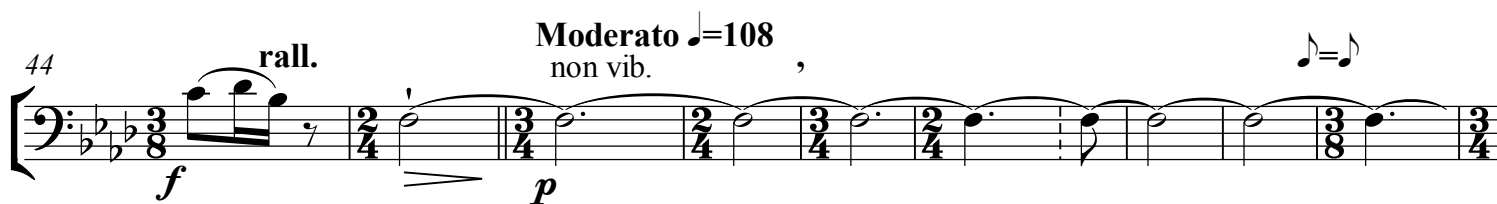
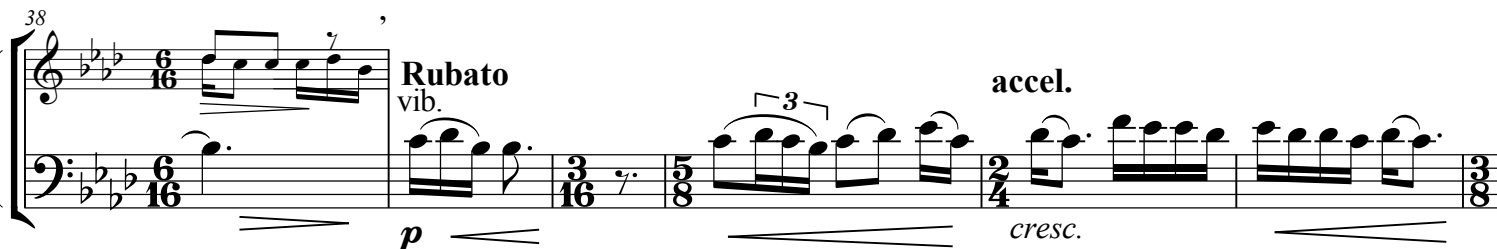
$\text{♩} = 120$

VI. II

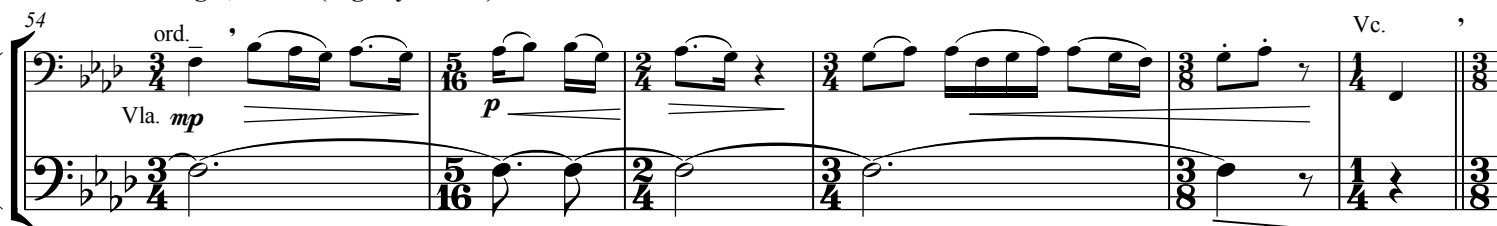
VI. III

VI. II

VI. I



Adagio, $\text{♩} = 120$ (slightly slower)



Allegro

$\text{♩} = 126$

Vla.

rit.



Adagio, quasi Andante $\text{♩} = 80$ 3+2

9

17

23

29

36

43

49

54

61

f *p* *cresc.* *f* *mf* *dim.* *p* *p* *sub.mp* *cresc.* *mf* *p* *mf* *mf* *cresc.* *f* *p* *mp* *p* *mf* *dim.* *p* *mp* *p* *f* *f* *mf* *p* *mp* *p* *f* *p*

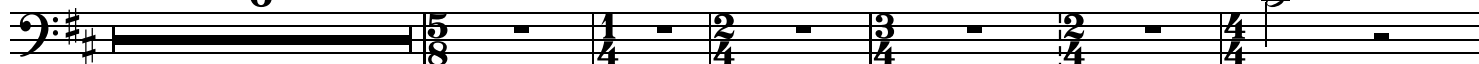
6

74

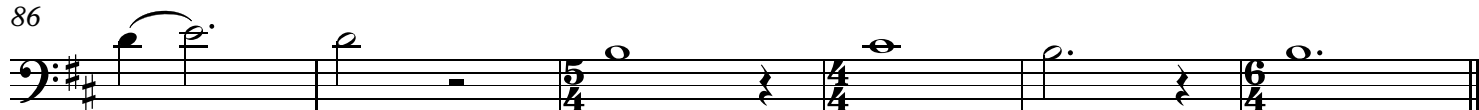
6 ,

rall.

Maestoso

*f*

86



VII. Tacet, VIII. Recitative: Tacet

Adagio, quasi Andante $\text{♩} = 80$

3+2



sempre p

9



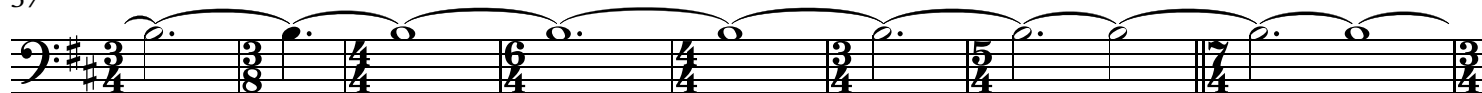
18



27



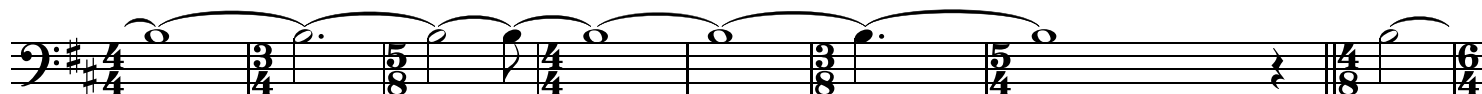
37



45



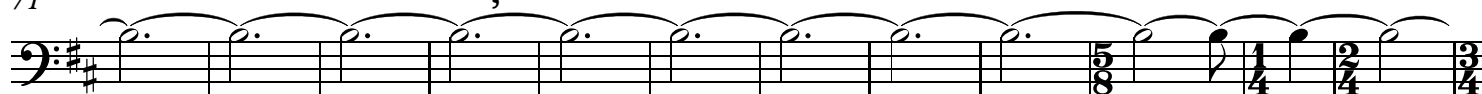
VI.1



61



71



83

rall.

Maestoso

